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from the beginning. It is this process that gives to his modelling its strength and rotundity.

The statement given by Miss Stuart, to Mr. Mason, of her father's method and manner of work, with the colors he employed, is strangely at variance with the accounts given by other artists and the evidence derived from the works themselves. When she says, "He never glazed his pictures, nor ever attempted in this way to strengthen his shadows, for he thought it a trick," she is contradicted by her own setting of his palette, where *lake*, a glaze color, appears. She is contradicted further on by Dunlap, who says Stuart instructed him, "For finishing, add lake to your palette, and *asphaltum*," the latter also a glaze color; and by Jowett, in Stuart's *Remarks on Art*, where the advice is given, "Never glaze *until* you have a sufficient body of color as will stand against all the accidents liable to picture-cleaning." Apart from these statements, the pictures themselves show, that Stuart did glaze. It seems singular that Mr. Mason should print all of these contradictory accounts, without adding a word of explanation of his own.

We cannot conclude this notice without calling attention to one article printed in the volume, which cannot be reprinted too often; we mean the tribute of the poet-painter Allston to his dead *confrère*. How marvellously unlike their characters and their lives! yet how appreciative and just and beautiful is this memorial! We lay down our pen, glad that our work is finished, for it was with mingled feelings of hesitation and restraint that we addressed ourselves to this review. It is not agreeable to have to speak severely of the work of one who stands to you in the relations of personal friendship; but, having accepted the task allotted to us, we could not shrink from what we felt to be our duty, and we have performed it as we thought right.

CHARLES HENRY HART.

TYPOGRAPHIC ETCHINGS.



THE following documents are given place here, — perhaps not quite fittingly, — because they were called forth by a remark made in the Bibliography for January.

FROM THE NATION, OF FEB. 12: — "In speaking of the second number of the AMERICAN ART REVIEW recently we expressed the hope that its editorial 'Chronicles' at the end would be accurate, and that there might be found in them the art news of the day, so sifted and chosen that it could be relied on. It is with great regret that we find in the third number, in the 'Bibliography' and under the signature of the chief editor himself, what seems an awkward piece of 'journalism.' It happened a year ago (Dec. 12, 1878) that our columns contained a review of the Boston edition of Falke's *Art in the House*, which book has upon its title-page the words 'Illustrated by Chromolithographs, Albertotypes, and Typographic Etchings,' and that in the course of that review these words occurred: 'The illustrations to this part of the book are seventeen pictures in the text, looking like not very delicate woodcuts, but probably typographic etchings, which certainly are not etchings at all.' Out of these innocent words — words which are not inaccurate, as we mean to show, and certainly not offensive — the editor of the ART REVIEW makes up the statement that we 'gave the lie to the publishers of a well-known book,' and that we asserted that

these prints were 'not etchings at all, but simply coarse wood-cuts.' Now, in the general language of art, an etching is a design engraved on a plate (usually of metal) by means of acid. By an extension of the term, plates that have received work with the dry point, and even with the burin, are still considered as etched. The work is all engraving, in the literal sense, — that is, incised or cut or eaten out of the plate: the design is depressed and not in relief, and the printing from the plate is done with the copper-plate press, the paper being forced into the grooves or sunken lines, and the ink drawn thence to the surface of the paper. But the prints of which we were speaking are interspersed in the text, and, therefore, apparently the originals were *in relief*, and the printing done as if from wood-blocks or electrotypes of wood-blocks. We objected and still object to the fashion of coining names for new processes which tend to confuse people as to those processes. One of the monthly magazines had once a page or two of comic matter at the end, a few verses and anecdotes with a picture or two, the whole entitled 'Etchings.' It is not unusual to hear pen-and-ink drawings called 'etchings.' Our objection to these fashions of speech and to the name 'typographic etchings' given to relief-blocks for printing (even if made by means of the corroding power of acid acting on metal) is the same: they are misleading. Those prints are not from etchings in the proper sense, if they are, as we assume, from relief-blocks. But at the same time we did not intend to bear on so heavily as all this. It was the gratuitous attribution to us of ignorant haste and rudeness, all based on a misquotation, that has caused the discussion to occupy more than the two lines of the original statement."

REPLY. — TO THE EDITOR OF THE NATION. Sir, — In your issue of Feb. 12th exception is taken to a statement made by me in No. 3 of the AMERICAN ART REVIEW, — not unjustly, I am quite ready to confess, as, quoting from memory (a practice not to be encouraged), it seems I omitted a qualifying phrase. The substantial correctness, however, of my assertion that "the lie direct" had been given is not impugned by the amended quotation. If the statement that certain illustrations are "typographic etchings" is met with the flat and unqualified assertion that they are *not etchings at all*, it is difficult to see wherein such a proceeding differs from a questioning of the veracity of the person who made the original statement.

These illustrations, as I know of my own personal knowledge, were produced by *etching*, that is to say, the "corrosive power of acid, acting on metal." It is immaterial, as far as the technical process is concerned, whether the result is a block for the type-press or a plate for the roller-press. I know also that the term "typographic etchings" was adopted after careful consideration, as best expressing the facts in the case. Nor was it used without precedent. The term *eaux-fortes typographiques* is well-known in France, and will be found, for instance, on the title-page of Jacquemart's *Histoire du Mobilier*, Paris, 1876. That is tolerably good authority, I believe.

There was no question, therefore, of "coining names for new processes which tend to confuse people as to these processes." If the public is uninformed regarding the nature of the various processes, and insists upon confining a given term to only one of its applications, that is simply the fault of the public. It would be a less "awkward piece of journalism," perhaps, if in such a case the critic

were to enlighten the uninformed, instead of throwing out an insinuation of untruthfulness. As I said in the article in the REVIEW, the critic has a right to his opinion, but he has *no* right to arrogate to himself the functions of an infallible judge, and to attempt to dictate that an accepted technical term, *which clearly defines the process employed*, shall be expunged from the vocabulary. To throw such a term together with puerilities like pen-and-ink "etching" is at best a questionable proceeding.

Respectfully, S. R. KOEHLER.

BOOKS IN PREPARATION.

AMERICAN.

DR. C. A. BARTOL has written, and Messrs. Roberts Brothers have in press a volume entitled *Principles and Portraits*. Among the essays in this book will be one on W. M. Hunt.

HENRY HOLT & Co. have in preparation a hand-book of *Practical Ceramics for Students*, by C. A. Jannier.

MESSRS. GEBBIE & BARRIE announce the approaching issue of *The Art Treasures of America*, selected and described from public and private collections by Edward Strahan. The style of the work will be similar to the same publishers' *Chefs-d'Œuvre of the Paris Exhibition*.

FOREIGN.

A NEW CATALOGUE OF THE LOUVRE is to be published. Ten years have been consumed in its preparation.

DR. SCHLIEMANN is reported to be at work on a new volume, giving an account of his latest researches in the plain of Troy, and illustrated by about 400 plans and figures.

M. EUGENE MÜNTZ proposes to publish in a work to be entitled *Les Arts à la Cour des Papes pendant le Moyen Âge*, together with other documents, the accounts for the buildings erected by the Popes at and near Avignon between 1319 and 1370, which he discovered in the Roman archives.

NEW PUBLICATIONS.

AMERICAN.

Compiled from the Publishers' Weekly.

Illustrations of the History of Art. Series IV. The industrial arts among the Oriental nations and the nations of Europe, from the Middle Ages down to modern times. (See notice, pp. 127 and 171 of the REVIEW.) Boston: L. Frang & Co. 1879. 42 plates. Obl. folio, paper. \$1.75.

LE BRUN, MME. VIGÉE. Souvenirs. 3d Am. ed., rev. and corr. by Morris F. Tyler. New York: R. Worthington. 1880. 10 + 398 pp. Portr. 8vo, cloth. \$1.75.

RUSKIN, J. The stones of Venice. Introd. chapters and local indices (printed separately) for the use of travellers while staying in Venice and Verona. Vol. I. New York: J. Wiley & Sons. 1880. 5 + 210 pp. Ill. 12mo, cloth. \$1.25. (Selections from the English edition.)

FOREIGN.

BONNASSIEUX, J. Douze statues de la Vierge, par J. Bonnassieux, de l'Institut. Gravées par MM. Dubouché et Audibrant; accompagnées d'un texte indiquant le nom et la date de ces statues, ainsi que leur matière, leur dimension et le lieu où elles se trouvent. Paris: Firmin-Didot. 18 pp. and 14 engr. 4to.

BOUILLON, A. Principes de perspective linéaire appliqués d'une manière méthodique et progressive au tracé des figures, depuis les plus simples jusqu'aux plus composées. Par A. B., architecte. 4th edit. Paris: Hachette & Cie. 135 pp. and 24 pl. 8vo. 4 francs.

BRILLAT-SAVARIN. Physiologie du goût. Avec un préface par Charles Monselet. Paris: Libr. des Biblioph. 2 vols. xvi + 624 pp. and 52 etchings by Lalauze. 16mo. 60 francs. (Limited editions at 120 and 200 francs.)

BUHOT DE KERSERS, A. Histoire et statistique monumentale du

département du Cher; texte et dessins; par A. B. de K., de la Société Française d'Archéologie. 5^e fasc. (T. 2.) Canton de Bourges. Paris: Ve. Morel et Cie. 96 pp., map, 2 héliogravures, and 10 plates engraved by J. Boussard, architect. Large 8vo. 16 francs. (Vol. 1., complete, 26 francs to subscribers.)

CHAUUVIGNE, A. A. Traité de décoration sur porcelaine et faïence, précédé d'une notice historique sur l'art céramique. Par A. A. C., fils, céramiste. Tours. 72 pp. 12mo.

COMES, O. Illustrazione delle piante rappresentate nel dipinto Pompejani. Napoli. 1879. 74 pp. 4to. 12 marks.

COURAJOD, LOUIS. Léonard de Vinci et la statue de Francesco Sforza. Paris: Champion. 56 pp. and engr. 8vo.

DELOYE, B. Notice des tableaux exposés dans les galeries du Muséum Calvet, à Avignon, publiée sous les auspices de l'administration du musée. Avignon: Seguin frères. 317 pp. 8vo. 2 francs.

Deutsche Renaissance. Eine Sammlung von Gegenständen der Architektur, Decoration und Kunstgewerbe in Original-Aufnahmen. Redigiert von A. Scheffers. Neue Folge. 61 u. 62 Lfg. (No. 105 u. 106. Inhalt: xxxviii. Abth. Danzig. Von E. Klingenberg. 1 u. 2 Heft.) Leipzig; Seemann. 1879. 20 plates, 1 sheet text. Folio. 2.40 marks each part.

Dictionnaire historique et archéologique du département du Pas-de-Calais, publié par la commission départementale des monuments historiques. Arrondissement de Saint-Pol. T. I. Arras: Sœur-Charruey. ii + 319 pp. 8vo.

GREGO, JOSEPH, the caricaturist. A selection from his works. With anecdotal descriptions of his famous caricatures, and a sketch of his life, times, and contemporaries. With about 400 illustrations. London: Chatto & Windus. 2 vols. 920 pp. 4to, hf.-bd. 56s.

JULIEN, A. Histoire du costume au théâtre depuis les origines du théâtre en France jusqu'à nos jours. Ouvrage orné de 27 gravures et dessins originaux tirés des archives de l'opéra et reproduits en fac-similé. Paris: Charpentier. xii + 356 pp. Large 8vo. 20 francs. (50 copies on Dutch paper at 40 francs, 15 on India, at 50 francs.)

LEFÈVRE, A. Les merveilles de l'architecture. 5^e édit., corrigée et notablement augmentée par l'auteur. Paris: Hachette. 372 pp., 66 vignettes. 18mo. 2.25 francs.

LE GENTIL, C. Tapisseries et peintures décoratives à Arras. Arras. 33 pp. 8vo.

LIESVILLE, A. R. DE. Coup d'œil général sur l'exposition historique de l'art ancien à l'Exposition Universelle de 1878 (Palais du Trocadéro). Paris: Champion. xiv + 195 pp. Small 8vo. (256 copies only.)

LINAS, C. DE. Coffret incrusté et émaillé du musée archiepiscopal d'Utrecht. Paris: Klincksieck. 24 pp. and plate. 8vo. (Reprinted from Revue de l'Art Chrétien. 50 copies only.)

Livre, le, d'or du salon de peinture et sculpture de l'Exposition des Beaux-Arts de 1879. Catalogue descriptif des œuvres récompensées et des principales œuvres hors concours rédigé par Georges Lafenestre. Paris: Libr. des Biblioph. xii + 119 pp. and 13 etchings by Courty, Flameng, etc. 4to. 25 francs.

LÜBKE, W. Geschichte der ital. Malerei vom 4. bis zum 16. Jahrh. Stuttgart: Ebner & Seubert. 1879. Vol. II. x + 653 pp., 137 woodcuts. 8vo. 26.40 marks.

MAU, A. Pompejanische Beiträge. Berlin: G. Reimer. 1879. viii + 261 pp. and 3 plates. 8vo. 6 marks.

MILLER, R. Rapport de la commission des Écoles d'Athènes et de Rome sur les travaux de ces deux écoles pendant l'année 1878. Paris: Firmin-Didot. 43 pp. 4to.

MOHR, J. J. Gedanken über Leben und Kunst. Frankf. o. M.: Mahlau & Wahlschmidt. 1879. iv + 111 pp. 12mo. 2 marks.

MOISSY, O. Vinhola dos proprietarios, ou as cinco ordens de arquitectura segundo J. Barozio de Vinhola. Seguindo da Carpintaria, marcenaria e serralaria por Thiollot. Obra escripta em francez, é traduzida em portuguez por Jose da Fonseca, Professor. Paris: Lefèvre. 48 pp. 8vo.

MOTTEROZ. Reproduction héliographique de l'essai sur les gravures chimiques en relief. Par M., ouvrier imprimeur. Paris: Imp. héliogr. Motteroz. 83 pp. 12mo.

MÜLLER, O. Albrecht Dürer. Et Tidsbillede fra Renaissancens Tid. Copenhagen. 1879. 112 pp. 8vo. 350 marks.

MURAY, O. Étude sur Bernard Palissy. Par O. M., Président du tribunal civil de Loudun. Amiens. 34 pp. 8vo.

POYNTER, EDWARD J. Ten lectures on art. 2d edition. London: Chapman & Hall. 288 pp. Post 8vo. 9s.

RIDOLFI, MCH. Scritti d'arte e d'antichità. Firenze. 1879. lxxx + 370 pp. 16mo. 4.80 marks.

ROCHEBRUNE, R. DE. Sépulture du légionnaire romain découverte au bourg de Jart (Vendée). Dernières fouilles. Bel-Esbat, La Rochelle, les Granges-Cathus. Niort: Clouzot. 15 pp. and plate. 8vo. (70 copies only.)

ROSENBERG, ADF. Die Berliner Malerschule 1819-1879. Studien und Kritiken. Berlin: Wasmuth. 1879. x + 358 pp. 8vo. 5 marks.

Salon illustré de 1879 (1^{re} année), comprenant 200 dessins originaux et 16 eaux-fortes, exécutés par les artistes d'après leurs œuvres et accompagnés de poésies inédites par MM. Jean Aicard, etc.; publié sous la direction de F. G. Dumas. Paris: Baschet. 2 vols. viii + 430 pp. 8vo. (Published in various editions at 300, 60, 40, and 25 francs.)

SÉDILLE, Paul. Joseph-Louis Duc, architecte (1802-1879). Par P. S., architecte. Paris: Ve. A. Morel & Cie. 24 pp. and portr. 4to. (Reprinted from the Encyclopédie d'Architecture, Sept., 1879.)

STUART, VILLIERS. Nile gleanings, concerning the ethnology, history, and art of ancient Egypt, as revealed by Egyptian paintings and bas-reliefs, with descriptions of Nubia and its great rock temples to the second cataract. With 58 colored and outline plates from sketches and impressions taken from the monuments. London: Murray. 450 pp. Royal 8vo. 31s. 6d.